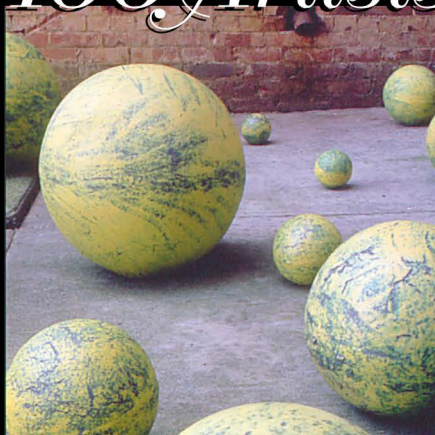




100 Years / 100 Artists



Views of the 20th Century in South Carolina Art



South Carolina State Museum

October 29, 1999 - March 19, 2000

100 Years/100 Artists

Views of the 20th Century in South Carolina Art

Gallery guide and exhibition coordinator -- Robin Waites

Design by Majken C. Blackwell

Photography by Alt-Lee, Inc., Hunter Clarkson

Edited by Nancy Higgins

Introduction & Acknowledgments

100 years – from 1900 to 2000 – and 100 artists – from William Aiken Walker to Herb Parker – this exhibition chronicles the development of the visual expressions we call “South Carolina art.” *100 Years/100 Artists: Views of the 20th Century in South Carolina Art* offers a “view” of the trends, the developments, the impact and the triumph of South Carolina art in the 20th century.

The 100 artists in the exhibition are those who have called South Carolina home by birth or by choice, who have had an impact on art in the state or whose work has been influenced by time spent here.

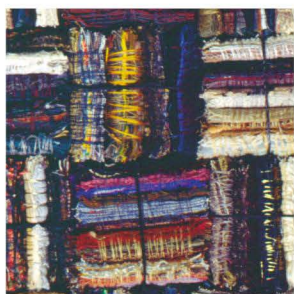
Artists chronicle the times in which they live, reflecting the social, political and economic conditions around them. The work of the 47 artists in the South Carolina Connections Gallery represents the first half of the century, and the work of the 53 artists in the Lipscomb Art Gallery represents the second half. Both are snapshots of the development of South Carolina art.

As we step into the next millennium, we reflect on the past and anticipate the future. *100 Years/100 Artists* is designed as a definition and as a standard for comparison. We hope that visitors will contemplate this exhibition from their own perspectives and other curators in other exhibitions will expand upon it and depart from it.

Choosing these artists was no easy undertaking and involved much time and discussion. The curatorial team for this exhibition – Sharon Campbell, David Houston, Nina Parris, Frank Martin, Martha Severens and myself – worked diligently to winnow an exhaustive group of artists to the final 100. The list reflects the artists we feel made the most impact on the development of art in the state.

The curatorial team was selected for the expertise each member brought to the whole. Together the team had more than 100 years of experience working with and writing about South Carolina art and artists. I would like to thank each curator for her or his contribution.





This momentous point in history is the focus of a well-orchestrated celebration of the visual arts in South Carolina, *Views from the Edge of the Century*. As a project of the South Carolina Arts Commission and Bank of America, with support from the National Endowment for the Arts, this celebration brought together museums, arts centers and university galleries in the largest look at the art of our state ever assembled.

The work in this exhibition came from lenders all over the country. Our sincere thanks go to the individuals and institutions who enabled us to illustrate the impact of the 100.

Generosity also came in the form of financial support, and we gratefully acknowledge the Bank of America, the Arts Commission, the NEA and Palmer Memorial Chapel.

The State Museum staff provided the teamwork to pull off this project. Special thanks go to Michelle Baker, Majken Blackwell, Nancy Higgins, Debbie King, Linda McWhorter, Debbie Sherer and Thom Roberts. We also thank the visual arts staff of the Arts Commission and the collaboration made possible through the Bank of America's City Art Series.

Without the patience, confidence and knowledge of Robin Waites, this exhibition would not be a reality. Robin took over the project and brought it to this successful completion. South Carolina art of the 21st century will witness Robin's positive impact as she takes the lead as the Chief Curator of Art at the State Museum. A new century begins.

Polly Todd Laffitte

Former Chief Curator of Art
South Carolina State Museum

Details: Page 3 - Edwin Harleston, *Under the Live Oaks*, 1923, oil on canvas, SCSM; Elizabeth O'Neill Verner, *Threshing Rice*, c. 1937, pastel on silk, SCSM; William Halsey, *Two Chairs Divided*, 1972, oil on Masonite, SCSM; Virginia Scotchie, *Scatter*, 1995, ceramic with glaze; Page 4 - Laura Glenn Douglas, *Murnau*, 1933, charcoal on paper, SCSM; Ellen Kochansky, *Basket Weave*, 1999, fabric swatches, thread, wooden panel; Edward Rice, *Presbyterian II*, 1998, oil on panel, SCSM; Jonathan Green, *White Clothes*, 1988, oil on Masonite, Collection of Dr. Ja Jahannes.

1900–1920

At the turn of the century definite trends emerged in the creation, appreciation and dissemination of art in South Carolina. First, a number of the male artists moved into the state. Second, more noted artists recorded images of African-Americans as typically Southern subjects. Third, women artists became important in establishing the tone of the appreciation, preservation and social role of the arts in South Carolina.

In 1900, only 35 years had passed since the end of the Civil War and the abolition of slavery. Reconstruction was over, and a system of legal segregation was being established. Culturally, the result was reflected in the patronage of art by affluent individuals, who chose what would be supported and what would be overlooked as accepted manifestations of the South Carolina experience.

Creative expression in South Carolina at the turn of the century had survived a trauma or perhaps, a true crisis. The art and culture that had been taken for granted by the upper classes before the Civil War became luxuries afterwards, and this created an atmosphere that generally supported only conservative types of work. Segregation and racial issues separated artists and patrons and prevented free cultural exchange and access. This was a culture with blinders, virtually no culture at all, at least in terms of having a meaningful impact on the state. In such an atmosphere, it is amazing that the arts survived with the commitment and energy that we witness today.

Frank Martin
Curator, I.P. Stanback Museum
South Carolina State University

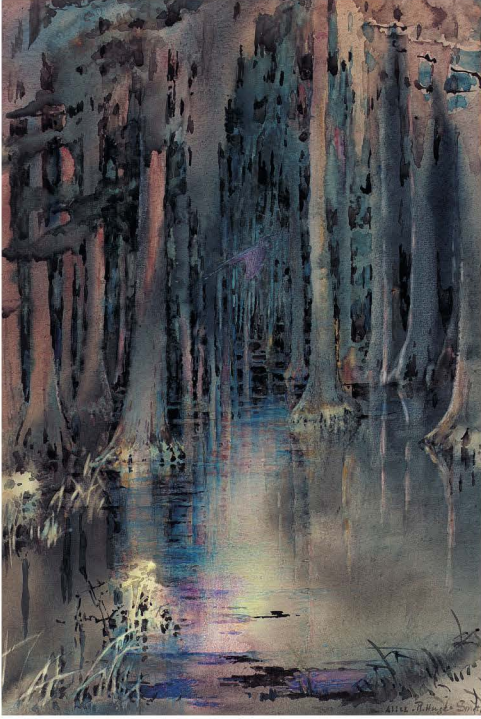


Gilbert Gaul
Scene Near Charleston, 1908
oil on canvas
Collection of the
South Carolina State Museum



Thomas Isaac Weston
The Reverend Charley Jagers, c. 1922
bronze
Collection of the Columbia Museum of Art

1920–1940



Alice Ravenel Huger Smith

Late Evening in the Caw-Caw Swamp, 1928
watercolor on paper

Collection of the
South Carolina State Museum

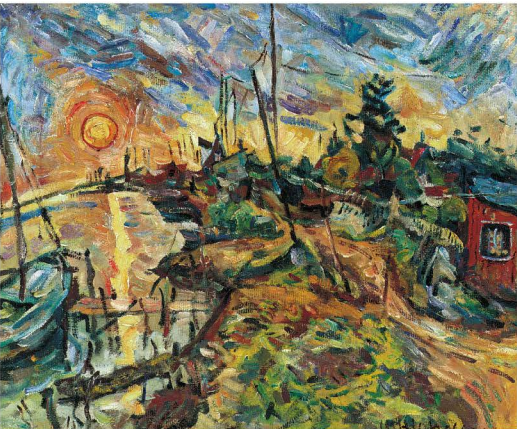
South Carolina, like the rest of the nation, turned inward between the World Wars. Across the country artists stressed regional values and local scenes, and similarly, painters and printmakers from the Lowcountry to the Upstate found sympathetic subjects close at hand. The artists working in the state during the 1920s and 1930s had a variety of backgrounds, ranging from self-taught to extensive training in New York and abroad. Women were more active as artists than men, reflecting the economic and social conditions of the time. Men were still preoccupied with reestablishing themselves after decades of deprivation following the Civil War. For aristocratic women, art was considered a genteel, and thus acceptable, profession.

Despite its inherent isolation, South Carolina art of the 1920s and 1930s reflects the national predilection for local scenery presented in a representational manner. In the Lowcountry artists fueled the area's revitalization with their pleasing and picturesque images, in turn attracting other

artists and tourists. Throughout the state, artists organized groups that fostered collaboration and exhibitions, and art education was encouraged on several campuses statewide. World War II brought these creative impulses to a dramatic halt, and art in South Carolina found itself at a critical crossroads. In the 1950s another generation of artists stepped forward, more independent of tradition and more expansive than their forebears.

Martha Severens

Curator, Greenville County Museum of Art



William Henry Johnson

Lillestranden, Kerteminde, 1930-31,
oil on canvas

The Wright Collection of Southern Art

1940–1967

The period immediately following World War II saw a tremendous growth of artistic activity in South Carolina. The G.I. Bill enabled returning veterans to pursue their education free of the economic restrictions that had previously dictated more practical careers. For the first time since the War Between the States, a substantial number of men embarked on professions in the visual arts. Rising incomes also contributed to the growth of arts education in institutions of higher learning. The sons of the white middle class and the sons of workers, white and African-American, enrolled in art departments throughout the state. In the absence of graduate departments in South Carolina, many went on to further education in the North or at the University of Georgia.

While the life of the South Carolina artist was often isolated and difficult, the artists of this period – largely through the Guild of South Carolina Artists, the Springs Mills show, the colleges, the universities and the museums – formed a community in which they all knew each other.

As the art departments grew they attracted outsiders to the state. Once these men and women moved to South Carolina they rarely left, becoming an integral part of the local scene.

Nina Parris

Scholar, writer and independent curator
Former Curator at the Columbia Museum of Art



J. Bardin

Night Window, 1962

oil on canvas

Collection of Springs Industries, Inc.

Jean McWhorter

Falling Figure, 1965

bronze



1967–1989



Sam Wang
Peach Tent, 1984
 gelatin-silver print



Linda McCune
EDE #3: Wedding Work, 1983-86
 fabrics, feathers, needles, wood,
 fiberfill, beads, flowers

Most artists working in the state found themselves caught between local realities and the pull of larger cultural forces. The term “South Carolina artist” could include anyone from a popular watercolorist dependent on local scenes and sensibilities to a well-known artist, such as Jasper Johns. The broad range of artists under this geographical designation defies stylistic classification, as the lack of shared assumptions and incompatible artistic languages overreach the suggestion of unity. In the 1960s and 1970s the general aesthetic debate was centered around the now-antique polarization of traditional realism and modern abstraction.

Reflecting both the heritage of traditional American art and regional values, the survival of pre-modern realist painting in a largely rural, traditional culture, such as South Carolina, is no surprise. The choice between local success and aesthetic marginalization in the greater art world or alignment with dominant modes of abstract art and limited local attention created a polarized climate that still lingers within the generation that matured at the height of this debate. The work represented in this section is typical of the period in many non-urban regions that were caught between the modernist forces and the weight of tradition.

The creation of the South Carolina Arts Commission in 1967, the growth of university art departments and the creation of new college and university departments were tangible results of the Great Society programs. These developments tilted the balance of the state’s visual culture away from traditional regional trends and toward late modernism.

By the 1980s the South Carolina arts community had grown to support not only a larger community of artists, but also more curators and administrators working in increasingly visible institutions. The most defining change of this decade was the general breakdown of the monolithic stronghold of modernist aesthetics and the unfolding of a genuinely pluralistic art world.

David Houston
 Director, Rudolph E. Lee Gallery
 College of Architecture, Arts and Humanities,
 Clemson University

1989–1999

Art in the 1990s is diverse, divergent, often disconcerting. It is liberating too, as artists feel a freedom to pull their inspiration from a variety of sources of popular culture, many choosing to try new media and new technologies. Some critics bemoan the loss of a “center” — both in locale (New York) and in an established canon, or code, by which art is judged. This makes it difficult to define this decade, and we are too close to be certain which art will stand the test of time. Yet as we approach the end of the decade, with the rest of the 20th century behind us, there emerges a “view” or a definition of trends that describes South Carolina art of the 1990s.

Pluralism is the buzzword of the '90s. We are told we live in a pluralistic society, where diversity is celebrated within our common civilization. In art pluralism refers to an embrace of many styles with no one style dominant, where all types of art are exhibited, written about and “accepted” as valid means of expression. In South Carolina in these 10 short years, we have witnessed the rise and fall of multiculturalism and art as political statement, glimpsed a revival of the figure as subject, and engaged in a search for spiritualism, when we looked to “outsider” art and community social-service projects for inspiration. We watched as museums explored and expanded their role in the art community. We participated in the Year of American Craft (1993), saw the dissolution of artist guild organizations and the Springs Mills show and experienced a burst of inspiration in outdoor public-sculpture programs. All this was accomplished under a cloud of criticism from the national political arena with debate centered on the National Endowment for the Arts and freedom of individual expression.

Polly Todd Laffitte
Former Chief Curator of Art
South Carolina State Museum



William Thomas Thompson
Book of Revelation, 1998
acrylic on canvas
Collection of the
South Carolina State Museum



Both are curious amalgams of debatable ingredients. Both can be sliced, diced and shaped to fit any social occasion. Both are diet staples of the poor and/or ignorant. The rich profit from the consumption of both. Both are inadequate substitutes for substance. Neither contain desirable percentages of daily values. Parents are responsible for introducing both to their children. Both proffer security in times of crisis. No one will readily admit to the use of either. SPAM however...costs less.

Colin Quashie
Racism vs. Spam, 1999
silkscreen, acrylic and oil on canvas

Crafts



Sara Ayers

Jar with Head, 1987

ceramic

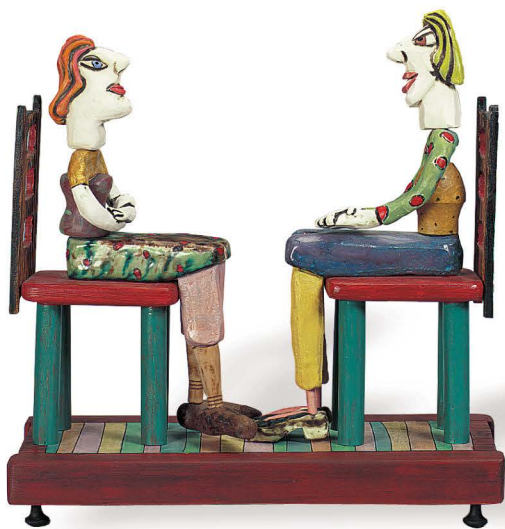
South Carolina Arts Commission,
State Art Collection

Craft work has been affected by more influences than most other art forms in the 20th century. Music, dance, theater, visual arts, writing and craft were all influenced in the first third of the century by the influx of European artists, scientists and craftspeople. Native Americans, African-Americans and the Scotch-Irish were already here in varying numbers and had long ago established finely conceived traditions in many areas. The enlarging democratic nature of the country encompassed those attitudes and integrated other influences, such as continual economic change, growing access to higher education, global ideas and goods, manmade materials, the battle between high and low art, new technology and processes, and changes in social structures. Each maker weighs and responds to these factors.

Many contemporary crafts come not from a family tradition but from a family of traditions, while tourists and collectors have taken the place of families and farmers as the market for crafts. These traditions have histories of material and processes, of function, perception, availability, site (kitchen or museum), maker (aunt or professor), ownership, accessibility, semantics and market. Craft has many communities: homes, guilds, fairs, galleries, universities and museums. Its history is made up of responses – to industrialization, to education and to the home. South Carolina, with its roots in both antebellum coastal culture and Appalachia, has a rich heritage in craft and a strong appreciation of it.

Sharon Campbell

Independent curator and writer, Greenville, S.C.



Jeri Burdick

Face To Face, 1997

bisqueware, wood, low-fire glazes, acrylic
and oil enamel paint,

Collection of Bruce and Susan Foster

100 Artists

Sigmund Abeles	James Hampton	Colin Quashie
John Acorn	Harry Hansen	Catharine Phillips Rembert
Sara Ayers	Edwin Harleston	Edward Rice
J. Bardin	Willard Hirsch	Richard Roberts
Tarleton Blackwell	Anna Hyatt Huntington	Arthur Rose
Carl Blair	Alfred Hutty	Boyd Saunders
Jeri Burdick	Mary Jackson	Alice Schlein
Clay Burnette	Jasper Johns	Virginia Scotchie
Robert Chance	William Henry Johnson	Phillip Simmons
Bruno Civitico	Larry Jordan	Merton Simpson
Ann Cadwallader Coles	Ellen Kochansky	Blue Sky
Alison Collins	Nell Lafaye	Alice Ravenel Huger Smith
August Cook	Deanna Leamon	Robert Spencer
James F. Cooper	Larry Lebby	Gunars Strazdins
Robert Courtright	William Ledyard	Anna Heyward Taylor
Sydney Cross	Edmund Lewandowski	Walter Thompson
Laura Glenn Douglas	Abraham Lishinsky	William Thomas Thompson
Sam Doyle	Lee Malerich	Leo Twigg
Jeanet Dreskin	Cecile Martin	Michael Tyzack
Barbara Duval	Corrie McCallum	Doris Ulmann
James Edwards	Steve McCrae	Mike Vatalaro
Clark Ellefson	Linda McCune	Elizabeth O'Neill Verner
Linda Fantuzzo	Grainger McKoy	William Aiken Walker
Tom Feelings	Jean McWhorter	Sam Wang
Steve Ferrell	Robert Mills	Leila Waring
Thomas Flowers	Mary Mintich	Frederick Weber
West Fraser	Phil Moody	Thomas Isaac Weston
Gilbert Gaul	Philip Mullen	Cecil Williams
Edward Gay	Jane Allen Nodine	Manning Williams
J. Scott Goldsmith	John O'Neil	Susan Willis
Jonathan Green	Jorge Otero	Marion Post Wolcott
Jean Grosser	Herb Parker	Edmund Yaghjian
Caroline Guignard	Michael Phillips	
William Halsey	Alex Powers	

Lenders

Anderson County Art Center	McKissick Museum
Bank of America, Charlotte	Milwaukee Art Museum
Brookgreen Gardens	Mississippi Museum of Art
Jim & Cathy Brown	Dana Mullen
Charlotte Cassells	Vanessa Mullen
Mr. & Mrs. Marvin Caughman	Virginia E. Newell
Columbia Museum of Art	Dr. Robert Ochs
Tom Cooper	Joel Ostrow
Michael Copeland	Mr. & Mrs. David Rembert Jr.
Jamie Davis	M. Rainey Rembert
DeLand Museum of Art	Mrs. Arthur Rose
Dr. Arthur Dreskin	Mr. & Mrs. Samuel Rosenfeld
Mr. & Mrs. Blake Edmunds	Anne Rowland
Mr. & Mrs. John Emerson	Mr. & Mrs. Bruce Schlein
Evans, Carter, Kunes & Bennett, PA.	Isola Shererd & George Bowman Hartness
Bruce & Susan Foster	Mr. & Mrs. Gary Shoenberg
Joseph Bacon Fraser Jr.	Barrett Ellis Smith
Gibbes Museum of Art	South Carolina Arts Commission
Eric Greenleaf	South Carolina Archives & History Center
Greenville County Museum of Art	South Caroliniana Library
Susan Simmons Hagerty	Springs Industries, Inc.
David Halsey	I.P. Stanback Museum, South Carolina State University
Dr. Ambrose Hampton	Chief Justice Jean H. Toal
Robert Hicklin Jr., Inc. The Charleston Renaissance Gallery	United States Postal Service
Michael Holt	University of South Carolina, Sumter
Stuart Hope & Heidi Darr-Hope	Wachovia Bank
Dr. Ja A. Jahannes	Candy Y. Waites
Nora Lavori	Tim Williams & Lynn Lavitz
Owen Riley Lee	Winthrop University Galleries, Winthrop University
Delores Lewandowski	Linda Wolcott-Moore
Shigeki Masui	The Wright Collection of Southern Art
Scott & Connie Maves	
Angela McCrae	
Steve McCrae	